

Haden, Whistler, and Pennell

Three Master Printmakers in the Corcoran Gallery of Art

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Washington, D.C.

Preface

A little-known segment of the Corcoran's collection is featured in this exhibition and publication. The Gallery owns over 4,500 prints-- approximately 2,000 by European artists and more than 2,500 by Americans. This is an important part of the permanent collection even though it is less well-known than the paintings and sculpture generally associated with the Corcoran. These works on paper rarely are exhibited; damaging light exposure must be avoided and exhibition space is limited. We especially welcome, therefore, the opportunity to share with Corcoran friends this selection by three master printmakers. We are grateful for the grant from the National Endowment for the Arts that makes it possible.

The exhibition comprises a selection of sixty-six of the total ninety-nine prints by Francis Seymour Haden, James McNeill Whistler, and Joseph Pennell in the Corcoran's collection. This publication is in two parts: the catalogue and a portfolio. The catalogue gives an introduction to the exhibition and a comment about the three artists, their interrelationship and careers, followed by a unified chronology of the three artists' lives. A checklist concludes the catalogue, listing all ninety-nine prints and reproducing each in small scale. The portfolio of eighteen loose plates reproduces a selection of works by the three artists, and each plate has a descriptive statement on the reverse.

This glimpse of the seldom seen holdings of the Gallery's permanent collection may serve as an introduction to the special treasure that awaits print lovers and, indeed, all friends of the Corcoran.

Dr. David Winfield Scott
Acting Director

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Introduction

Haden, Whistler, Pennell

Three printmakers interrelated in their lives and art are brought together in the present exhibition selected from the permanent collection of the Corcoran Gallery of Art. Each contributed something of his own to the creative ferment that marked the last half of the nineteenth century.

The three artists were born a generation apart. Whistler-- master painter, sensitive etcher, and lithographer-- was the most famous at his death, but had not always been so. Haden, the oldest, was a physician and art collector with an impressive understanding of Rembrandt and other seventeenth-century etchers; his collection was to inspire the teenaged Whistler, half-brother to his wife. Haden and Whistler took up etching together some years later, and, in the opinion of some contemporary critics, Haden's landscape etchings were the more impressive. Pennell,

the youngest, was already a professional illustrator for national American magazines when he met both in London in 1884. He became a follower of Whistler in a new pursuit of fine art, and was accepted as Whistler's first biographer.

Haden and Whistler played important parts in the etching revival movement of those years. Whistler's lithographs, stamped by his own independence, may be considered part of the same inventiveness that inspired his French colleagues as the 1895 centennial of the medium approached. When Whistler gave up lithography soon after that year, Pennell was to take it up with a bold vision of his own, becoming a champion of the skyscrapers that were rising in the cities of his native America. He also recorded diligently the factories, mines, and engineering miracles that were transforming the picturesque scenery that Whistler and Haden had depicted.



James McNeill Whistler, *Bibi Valentin*, 1859, etching and drypoint.

The Print Revival of the Nineteenth Century

In the nineteenth century, etching was regarded as inferior to engraving; the medium was attacked by the English art critic John Ruskin as being too easy, involving less effort and consideration than engraving. Etching was usually employed as a reproductive medium, an inexpensive method of popular illustration. Most early nineteenth-century etchings were filled with minute details; little attention was paid to compositional considerations. Printing was done by professional printing presses and a uniform immaculateness was attempted. Frequently, a strong sense of sentimentality pervaded the subject matter.

The beginnings of the etching revival can be traced to France in the 1830s and 1840s. Notable among the artists who utilized the medium, and of importance to the three artists under consideration here, was Charles Meryon (1821-1868). After leaving a naval career Meryon had turned to painting, but found himself to be color-blind. He took up etching, a medium that required no color judgment or distinction of hue and tone. His prints were a success in the French Salons of the late 1840s, and his portfolios, *Cahiers d'eaux-fortes* of 1841, and *Les Eaux-fortes sur Paris* from 1852-54, had a strong influence on the growing number of artists turning to the medium. Among those who did so in England and France during the late 1850s were Whistler and Haden.

They practiced the use of etching as a creative medium. For them, the etching technique was suited not merely to the reproductive process; it was also a medium that could be used by the "painter-printer" (as Haden called himself and others of similar persuasion) to create unique images and to express ideas with the medium's own distinctive qualities-- freedom in handling the material, ease of drawing on the grounded

plate, transportability of the modestly-sized pieces of copper, spontaneity and expressiveness of the line.

Whistler and Haden advocated the use of smaller plates, as well as the involvement of the etcher in the printing of the plates. Haden denounced the involvement of commercial printers in the production of the print as had been common earlier. Whistler wrote that "the huge plate, therefore, is an offense-- its undertaking an unbecoming display of determination and ignorance, its accomplishment a triumph of unthinking earnestness and uncontrolled energy - endowments of the 'duffer.'" Through their etchings and writings about etching and a variety of related topics, such as production skills, matting, framing, exhibiting, and the joy of collecting, Whistler and Haden did nearly as much to promote the print revival movement as did the English critic, collector, and author, Philip Gilbert Hamerton. Hamerton was familiar with the French developments, but admired the work of these two artists. His influential book, *Etching and Etchers*, published in 1868, formally introduced the ideas and activities of the European movement to English and American audiences.

It was through Hamerton's book and the availability of etchings by Haden and Whistler that Pennell became aware of the movement and two of its major participants. His subsequent activities as an etcher and a lithographer grew out of such contacts with them and their ideas.

The interrelationships in these three lives are revealed in the chronology that follows, and in the more developed notes in the portfolio. The breadth of their influence is suggested in the selection of books about and by them. It is their imagery itself, however, that speaks best of their contributions to the art of printmaking.

Chronology of the lives of the artists

1818

September 16: Francis Seymour Haden born, London, to Charles Thomas Haden and Emma Harrison Haden.

1830s

Haden attends School of Medicine in Paris and at night studies at the Government School of Art.

1834

July 10: James McNeill Whistler born Lowell, Massachusetts to Major George Whistler and Anna Matilda McNeill.

1837

Haden attends University of London.

Whistler family moves to Stonington, Connecticut.

1839

Haden acts as prosecteur at hospital in Grenoble.

1840

Whistler family moves to Springfield, Massachusetts.

1842

Haden becomes a member of the Royal College of Surgeons.

1843

Haden travels to Italy; begins to do watercolor sketches.

Whistler moves to St. Petersburg, Russia, where his engineer father builds the railroad linking St. Petersburg and Moscow.

1844

Haden makes first etchings based on notebook sketches of Italy.

1845

Whistler enrolls in art classes at Imperial Academy of Science, St. Petersburg; also has private drawing lessons.

1847

Haden sets up surgery practice at 62 Sloan Street.

Whistler spends summer in England.

October 10: Haden marries Deborah Delano Whistler, Whistler's half-sister.

1848

Whistler spends summer in England.

1849

January 26: Whistler writes letter to father saying he wants to be an artist.

March: Haden arranges for Whistler to attend lecture series by Charles Robert Leslie at Royal Academy School.

April 9: Major Whistler dies.

July 29: Whistler returns to America, and attends Christ Church Hall School, Pomfret, Connecticut.

1850

Haden sends prints to the Royal Academy under pseudonym H. Dean and is rejected.

1851

July 1: Whistler enters U.S. Military Academy, West Point, where he studies drawing with Robert W. Weir.

1852

Whistler's drawing is published as a cover illustration for a song sheet.

1854

June 16: Whistler is discharged from West Point for having over two hundred demerits as well as a deficiency in chemistry.

Whistler apprentices briefly with locomotive works in Baltimore, Maryland.

November 17: Whistler joins drawing division, U.S.

Coast Survey in Washington; learns etching techniques for maps, topographical plans.

1855

Haden visits Paris for the Exposition Universelle.

February 12: Whistler resigns from U.S. Coast Survey; decides to become an artist and study in Paris.

October 10: Whistler visits the Hadens in London.

November 3: Whistler leaves for Paris.

November 20: Whistler registers at the École Impériale et Spéciale de Dessin.

1856

June: Whistler enrolls in the atelier of Charles Gabriel Gleyre.

1857

Haden etches his first plate since his 1843 trip to Italy.

Whistler travels to Manchester to see "Art Treasures Exhibition," including works by Velasquez and Goya.

July 4: Joseph Pennell born in Philadelphia to Larkin Pennell and Rebecca Barton Pennell.

1858

January 21-April: Whistler falls ill; stays with Hadens; devotes himself to etching, working alongside Haden.

End of April: Whistler returns to Paris.

August: Whistler tours in northern France, Luxembourg, and the Rhineland, etches plates for the "French Set."

October 7: Whistler meets Fantin-Latour, who introduces him to Courbet, Legros and other artists. Whistler, Fantin-Latour, and Legros form Société des Trois.

Haden visits Paris and watches trial proofs of Whistler's the "French Set," printed by Auguste Delâtre.

November 6: Whistler visits London; publishes the "French Set"; Haden markets the set.

Early November-December: Haden has printing press installed at 62 Sloane Street.

1859

Haden makes first etching from nature, drawn outdoors directly on the plate; print exhibited at Salon stimulates interest of Philippe Burty, Paris critic.

Whistler returns to France; first major painting, *At the Piano*, refused by the Salon.

May 6: Whistler moves to London, visits Hadens, also has rooms in Wapping.

May 9: Opening of Royal Academy Annual Exhibition, includes etchings by Haden and Whistler.

Summer: Haden and Whistler etch together in Kensington Gardens, create a joint plate; Whistler begins series of etchings, the "Thames Set."

December: Whistler spends Christmas with the Hadens; Haden and Whistler make a portrait of Mrs. Haden simultaneously.

1860

Whistler's *At the Piano* is exhibited at the Royal Academy along with five etchings; work is praised by John Millais, later the Academy's president.

Joanna, "Jo," Hifferran becomes Whistler's mistress and principal model.

December 4: Haden is unanimously elected member of Old Etching Club, London.

1861

Whistler in France, meets Manet; paints first major seascape, *The Coast of Brittany*; paints *The White Girl*. Whistler invites Legros to London, introduces him to Haden.

July-August: Whistler becomes ill; stays with Hadens.

September-November: Whistler travels in France.

1862

Haden, Whistler and others invited to form a *Société de l'Eauforte*.

Whistler's *The White Girl* is rejected by Royal Academy; *The Coast of Brittany* and *The Thames in Ice* are accepted and well received; Thames etchings are exhibited in Paris, praised by Baudelaire.

May 31: *Société des Aquafortistes* is founded in Paris, Haden and Whistler are made members.

1863

Haden and Whistler plan joint publication of etchings depicting views of Thames River from its source.

Whistler's *The White Girl* is rejected by the Salon but shown at the Salon des Refusés.

March: Whistler moves to 7 Lindsay Row, Chelsea.

April: Haden and Whistler visit Holland with Legros.

Whistler stops etching, partly due to competition with Haden.

1864

Haden writes an open letter to Burty explaining his doctrine of etching, published in the *Gazette des Beaux Arts*; has one-man exhibition, Paris, *Société des Aquafortistes*; Burty's review and

catalogue popularize Haden; arguments begin with Whistler over Haden's refusal to let Deborah visit because of the presence of Jo.

Whistler begins painting Oriental subjects; *The Lange Lijzen* and *Wapping* are shown at the Royal Academy.

1865

Haden consents to publication of twenty-five of his plates in Paris.

Whistler's *The Little White Girl* is shown at the Royal Academy; Whistler meets Albert Moore, who replaces Legros in the *Société des Trois*; travels to Cologne, then Trouville, where he paints with Courbet, Monet, and Daubigny.

1866

Haden and Whistler abandon joint Thames River project; Burty arranges with Haden for a separate publication.

Whistler visits Valparaiso, Chile, for nearly a year, possibly as a participant in hostilities with Spain; parts from Jo; moves to 2 Lindsay Row.

1867

Whistler resumes interest in etching; visits Liverpool in connection with commission for Frederick Leyland and produces many drypoints; exhibits in London dealer's exhibitions, Salon, Royal Academy; shows in American section of Exposition Universelle in Paris; is encouraged by Samuel P. Avery, his first American patron, to do more etchings; begins *Arrangement in Gray and Black: Portrait of the Artist's Mother*.

April 23: Final feud between Haden and Whistler in Paris; Haden returns to London and threatens to

resign from the Burlington Fine Arts Club unless Whistler is expelled, which he is.

1870

Pennell moves to Germantown, Pennsylvania, attends Friends' School.

1871

Whistler publishes the "Thames Set;" begins Thames nocturnes.

1872

Whistler's *Arrangement in Gray and Black: Portrait of the Artist's Mother* grudgingly accepted at Royal Academy (the last picture he ever submits there); he begins to paint commissioned portraits.

1873

Whistler starts his famous Sunday breakfasts at noon.

Pennell wins prize for drawing at Germantown school.

1874

Whistler's first one-man exhibition, at Flemish Gallery, London; etchings shown at Liverpool Art Club; Maud Franklin, later his mistress, begins to appear as a model.

1875

Whistler's most controversial picture, *The Falling Rocket*, is exhibited in London.

1876

Whistler executes Peacock Room in London home of Leyland, 49 Prince's Gate.

Pennell graduates from Friends' School; applies to Philadelphia Academy of Fine Arts but is rejected.

1877

Haden organizes an exhibition of Rembrandt etchings.

Whistler shows work at Grosvenor Gallery, including *The Falling Rocket*, which John

Ruskin attacks in review; commissions E.W. Godwin to design White House in Chelsea.

Pennell is accepted into Pennsylvania School of Industrial Art, studies with Charles M. Burns, architect.

1878

April: Haden resigns from the Etching Club.

Whistler first experiments with lithography; revives his interest in etching; collaborates with Godwin on several projects; moves into White House; sues Ruskin for libel and wins.

Pennell makes first etching; receives commission from Colin Campbell Cooper, his first published appearance.

1879

Haden publishes *About Etching*, notes on an exhibit of prints lent by him to the Fine Arts Society, London.

Pennell is expelled from the Industrial School.

May: Whistler declares bankruptcy; White House and many paintings are sold to cover debts.

September: Whistler leaves for Italy on commission from Fine Arts Society to produce twelve etchings of Venice.

1880

Haden establishes *Society of Painter-Etchers in London*, remains President until his death.

Pennell is admitted to Pennsylvania Academy of Fine Arts School, studies under Thomas Eakins; opens studio at 1334 Chestnut Street; begins making rounds of publishing houses to sell his drawings.

1880 continued

Summer: Whistler etches in Venice with group of American art students led by Frank Duveneck.

Pennell obtains position as illustrator with *Century Magazine*.

November: Whistler returns to London from Venice.

1881

Whistler exhibits Venice pastels in London.

"Piker" incident occurs: Haden mistakes Duveneck etchings for Whistler's, claims Whistler was breaking his contract with Fine Arts Society, Whistler ridicules him for his mistake in the Piker Papers, which he publishes.

Pennell is made member of the Philadelphia Sketch Club; receives many commissions from *Century*, including illustrations for articles on Luray Caverns and the Corcoran Gallery of Art; receives commissions from Pennsylvania Historical Society and *Harpers*.

January 31: Whistler's mother dies.

Summer: Pennell travels to Washington, later visits New York.

1882

Whistler paints portraits of Lady Archibald Campbell and Lady Meux, among others; meets Walter Sickert, who becomes his student and assistant.

Pennell is invited to become member of Philadelphia Society of Etchers; joins Society of Painter-Etchers and Engravers.

Winter: Pennell goes to New Orleans to illustrate articles by George W. Cable on history of Louisiana, his first big commission.

May: Pennell receives commission from *Century* to illustrate *Tuscan Cities* by W.D. Howells.

November: Haden begins American lecture tour, hosted by art dealer Frederick Keppel; Pennell hears Haden lecture in Philadelphia.

December: First exhibition of Philadelphia Society of Etchers, including works by Haden, Whistler, and Pennell.

1883

Haden publishes pamphlet *The Relative Claims of Etching and Engraving to Rank as Fine Arts...* advocating that it be represented in the Royal Academy.

Whistler shows large group of etchings at Fine Arts Society; *Arrangement in Gray and Black: Portrait of the Artist's Mother* receives Third Class Medal at Salon; he visits Paris.

January-July: Pennell goes to Europe to work on *Tuscan Cities*.

1884

Whistler has one-man show of pastels, watercolors and oils at Dowdell's Gallery in London; visits Holland, meets Pennell, is elected to Society of British Artists; exhibits portraits at Salon.

June 4: Pennell returns to Philadelphia and marries Elizabeth Robins.

Summer: Pennell returns to Europe with his wife; stops in London, lunches with Haden, visits Whistler's studio; cycles in Italy; writes *Canterbury Pilgrimage* and *Two Pilgrims' Progress from Fair Florence to Eternal Rome* with Elizabeth; *Tuscan Cities* is published.

1885

Whistler delivers "Ten O'Clock" lecture on his theories of aesthetics; exhibits two pictures at Salon; paints landscapes and seascapes at Dieppe with Sickert; has studio at 454A Fulham Road; lives in The Vale, Chelsea; travels to Belgium and Holland with William Merritt Chase.

Pennells travel through Rome, Naples, Venice; *Canterbury Pilgrimage* is published.

Summer: Pennells go to England and begin working on English Cathedral Series with texts by Mrs. Schuyler van Rensselaer; make England their permanent home.

1886

Whistler's "Second Venice Set" is published in London; he holds second one-man exhibition of oils, watercolors, pastels, and drawings; exhibits fifty oils, watercolors, and pastels in International Exhibition, Paris; is elected President, Society of British Artists.

Pennell receives commission to illustrate book by Philip G. Hamerton on the Saône and Rhone Rivers; *Two Pilgrims' Progress from Fair Florence to Eternal Rome* is published.

1887

Haden retires from medical practice.

Whistler takes up lithography seriously; travels in Belgium and Holland with brother and sister-in-law, Dr. and Mrs. William Whistler.

Pennell succeeds George Bernard Shaw as art critic for *London Star*, and *English Cathedrals* is published.

1888

Haden moves to Woodcote Manor in Hampshire.

Whistler in Paris, is taken by Monet to meet Mallarmé to discuss translation of "Ten O'Clock" lecture; he is voted out of the Royal Society of British Artists; exhibits two paintings at the Salon; marries Beatrix Godwin, widow of his friend E.W. Godwin; is elected Honorary Member, Royal Bavarian Academy; shows in first exhibition of New English Art Club.

Pennell leaves Society of Painter-Etchers; receives commission to do French Cathedral Series of etchings; *Our Sentimental Journey through France and Italy*, written by Elizabeth, illustrated by Joseph, and *The Saône, A Summer Voyage* published.

1889

Haden and Whistler both exhibit etchings in the British section of International Exhibition, Paris; Haden is awarded Grand Prix, Whistler is bitter over the defeat.

Sickert organizes a large retrospective of Whistler's work in London; Whistler is awarded First Class Medal at Munich, Gold Medal at International Exhibition, Amsterdam; is made Chevalier of Légion d'honneur; visits Holland; makes Inez Bate his first apprentice.

Our Journey to the Hebrides, written by Elizabeth Pennell, illustrated by Joseph, is published, as is *Pen Drawing and Pen Draughtsmen*, written by Joseph; receives Honorable Mention at Paris Exhibition.

Summer: Pennell goes to France to work.

1890

Haden secures royal patronage for Society of Painter-Etchers.

Whistler's early writings published in *The Gentle Art of Making Enemies*; Mallarmé introduces Whistler to French critics Geffroy, Mirabeau, Delzant; Whistler forms committee to urge French government to buy *Arrangement in Gray and Black: Portrait of the Artist's Mother* for the nation; moves to 21 Cheyne Walk, London.

Pennell in France working on a guidebook, *A Little Tour in France*.

1891

Haden is elected to the Athenium Club.

Whistler makes first sales to public collections: *Carlyle* portrait purchased by Corporation of Glasgow, *Arrangement in Gray and Black: Portrait of the Artist's Mother* purchased by Luxembourg Museum, Paris; he visits Belgium.

Pennell travels to Russia; travels in Europe doing articles for *Illustrated London News*; publishes *The Stream of Pleasure*, jointly written with Elizabeth.

1892

Whistler has successful retrospective exhibition at Goupil gallery; moves to 110 rue du Bac, Paris; is made Officer of the Légion d'honneur; works on etching and lithography.

Pennell receives First Medal, Arts Club of Philadelphia.

1893

Pennell begins *The Yellow Book*, a quarterly, with Aubrey Beardsley; visits France and helps Whistler print etchings; is awarded First Medal, Columbian Exposition, Chicago; teaches at Slade School, University College in London.

1894

Title of knighthood is conferred on Haden by Queen Victoria.

Whistler begins legal proceedings against Sir William Eden because of dissatisfaction over payment for portrait of his wife; meets Charles Freer, future collector of his work; returns to London seeking medical aid for Beatrix.

Pennell becomes a member of the New York Architectural League.

1895

Haden publishes The Etched Work of Rembrandt True and False.

Whistler makes etchings and lithographs at Lyme Regis; lithographs exhibited at Fine Art Society; wins Honors at Venice International Exhibition, gold medal at Antwerp competition.

Pennell works as art editor of *The Daily Chronicle*; visits Spain; completes Cathedral Series, including buildings in France, Germany, Spain, Belgium, and Italy; publishes *Modern Illustration*; writes introduction to a catalogue of Whistler's lithographs.

1896

May 10: Whistler's wife dies.

Whistler adopts sister-in-law Rosalind Birnie-Philip as his ward; begins alternating between London and Paris residences for the next several years; writes introduction to a catalogue of Pennell lithographs.

Pennell publishes *The Illustration of Books* based on lectures he had given at Slade School.

1897

Whistler wins Eden suit; visits Dieppe with Pennell and Edward G. Kennedy.

April: Whistler appears as witness for Pennell in libel suit against Walter Sickert, who has said Pennell's lithography was not valid because it used transfer paper.

Pennell begins biographical notes on Whistler with his wife.

1898

Whistler is elected Chairman, then President, of International Society of Sculptors, Painters, and Engravers, and helps organize first exhibition; opens Académie Carmen, Paris.

Pennell publishes *Lithography and Lithographers*, co-written with his wife.

1899

Whistler visits Italy and Holland; special show of his etchings is included in second exhibition of International Society; publishes *Eden versus Whistler: The Baronet and the Butterfly*.

A Little Tour in France, written by Henry James, illustrated by Pennell, is published.

1900

Paris International Exhibition: Haden is awarded Grand Prix for mezzotints, Whistler awarded Grand Prix for painting and engraving, Pennell awarded Gold Medal for engraving.

Dr. William Whistler, brother of the artist, dies; Whistler travels to Ireland and Holland.

1901

Whistler goes to North Africa and Corsica for his health, but continues to paint and etch; lives on Tite Street, London, with the Birnie-Philips; winters in Bath.

Pennell is in Italy illustrating various publications; is awarded Silver Medal, Pan American Exposition and Honorable Mention, Paris Salon; *East London*, written by Sir Walter Besant and *Italian Journeys*, written by W.D. Howells, both illustrated by Pennell, are published.

1902

Whistler moves to 72 Cheyne Walk, London, cared for by the Birnie-Philips; travels in Holland with Freer.

Pennell is awarded Gold Medal, Group Exhibition, Dresden.

1903

Whistler receives honorary degree, Doctor of Laws, University of Glasgow.

July 17: Whistler dies.

Pennell is awarded Gold Medal, Group Exhibition, Dresden;

Castilian Days, written by John Hay, illustrated by Pennell, is published.

1904

Pennell travels to New York and Spain; serves on jury for St. Louis Exposition; is awarded Grand Prix, St. Louis Exposition.

1905

Haden is elected honorary member of Société des Artistes Français.

Pennell illustrates *Italian Hours* by Henry James; is made Chairman of Jury of Awards, Graphic Arts, St. Louis; Commissioner at Milan; *English Hours*, written by Henry James, illustrated by Pennell, published.

1906

Pennell awarded Grand Prix, Group Exhibition, Milan.

1907

Pennell made member of National Academy of Design.

1908

Pennell moves from Buckingham Street to Adelphia Terrace House; illustrates John C. Van Dyke's *The New New York* in pastel; publishes *Life of James McNeill Whistler*.

1909

Pennell elected President of newly founded Senefelder Club, whose aim was to popularize artistic lithography in England.

1910

June 1. Haden dies.

Pennell draws death and funeral of King Edward VII, published in *Illustrated London News*; awarded Medal, International Exposition, Brussels.

1911

Pennell draws coronation of King George V for *Daily Chronicle*; Chairman of Jury of Awards, Rome; awarded Prize, International Exposition, Rome.

1912

Pennell goes to Panama to draw construction of canal.

1913

Pennell travels to Greece, executing etchings and lithographs of ancient Greek temples; awarded Grand Prix, Group Exhibition, London.

1914

Pennell serves on British Commission for the Leipzig Exhibition, Germany; returns to England at outbreak of hostilities; made member of Royal Belgian Academy; awarded Prizes, Group Exhibitions, Leipzig and Florence.

1915

Pennell visits America for a year as a member of the jury of Panama Pacific Exposition at San Francisco; delivered lecture series in America; awarded Grand Prix, Group Exhibition, Florence, Medal, Panama Pacific Exposition.

1917

Pennell returns to London; receives permission from British government to draw in munition works.

1918

Summer. Pennell goes to France twice and is unable to arrange similar visits to munition works, only to the front.
June 17. Pennell leaves for America to make permanent home.

1919

Pennell publishes *Etchers and Etching*.

1921

Pennell moves to Brooklyn, New York, concentrating on watercolors and oils; publishes *The Whistler Journal*.

1922

Pennell teaches etching at Art Students League until his death; made member of American Academy of Arts and Letters.

1924

Pennell writes will bequeathing his collections and income to the Library of Congress.

1925

Pennell publishes his autobiography, *The Adventures of an Illustrator*.

1926

April 23. Pennell dies.

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- Weisberg, Gerald. *Between Past and Present: French, English and American Etching, 1850-1950*. Cleveland: Cleveland Museum of Art, 1977.
- Wiehl, M. Lee. *A Cultivated Taste: Whistler and American Print Collectors* (exhibition catalogue). Davison Art Center, Wesleyan University, Middletown, Connecticut, September 1 to October 24, 1983.
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Checklist

Notes

Height precedes width; all dimensions are given in inches, followed by centimeters in parentheses. All dimensions are for plate, stone or image size. Illustrations show prints with margins cropped.

Ψ - Duplicate version of print.

Δ - Print appears in exhibition.

Ω - Print is reproduced as a loose sheet in the portfolio accompanying this pamphlet.

Catalogues raisonnés and principal sources

Abbreviations are followed by entry number in source, then state number of print.

H---Harrington, H. Nazeby. *The Engraved Work of Sir Francis Haden*. Liverpool: Henry Young and Sons, 1901.

K---Kennedy, Edward G. *The Etched Work of Whistler*. 5 vols. New York: The Grolier Club, 1910.

L---Lochnan, Katherine A. *The Etchings of James McNeill Whistler* (exhibition catalogue). Published in association with the Art Gallery of Ontario by Yale University Press, New Haven and London, 1984 - The Metropolitan Museum of Art, Sept. to Nov. 11, 1984 and The Art Gallery of Ontario, Toronto, Nov. 24, 1984 to Jan. 13, 1985.

ML---Levy, Mervyn. *Whistler's Lithographs: A Catalogue Raisonné*. London: Jupiter Books, 1975.

S---Schneiderman, Richard S. *A Catalogue Raisonné of the Prints of Sir Francis Seymour Haden*. London: Robin Garton, 1983.

W_a---Wuerth, Louis A. *Catalogue of the Lithographs of Joseph Pennell*. Boston (Mass.): Little, Brown and Co., 1931.

W_b---Wuerth, Louis A. *Catalogue of the Etchings of Joseph Pennell*. Boston (Mass.): Little, Brown & Co., 1928.

Etchings, Drypoints and Lithographs by James McNeill Whistler



Δ 1. Annie 1857-58 [from *Twelve Etchings from Nature*, also called the "French Set," published 1858]

Etching and drypoint on laid paper

4 ¹¹/₁₆ x 3 ¹/₈ inches
(12 x 8 cm)

L10, K10-V

Bequest of Mary E. Maxwell
49.53



Δ 2. *La Mère Gérard* 1858 [from *Twelve Etchings from Nature*, also called the "French Set," published 1858]

Etching and drypoint on laid paper

5 ¹/₁₆ x 3 ¹/₂ inches
(12.9 x 9 cm)

L15, K11-IV

Bequest of James Parmelee
41.91

Ψ 3. Museum Purchase, Mary E. Maxwell Fund 28.13



Δ 4. *Fumette* 1858 [from *Twelve Etchings from Nature*, also called the "French Set," published 1858]

Etching and drypoint on laid paper

6 ⁵/₁₆ x 4 ¹/₄ inches
(16.1 x 10.9 cm)

L 17, K13-IV

Bequest of Julius Garfinckel
38.24

Ψ 5. Museum Exchange 52.27
[on wove paper]

Ψ 6. Bequest of Frank B. Bristow 68.26.855 [on laid paper]

Ω Δ 7. *The Unsafe Tenement* 1858
[from *Twelve Etchings from Nature*, also called the "French Set," published 1858]
Etching and drypoint on laid paper
6 ³/₁₆ x 8 ⁷/₈ inches
(15.8 x 22.5 cm.)
L 19 K 17-IV
Bequest of Julius Garfinckel
38.41



Δ 8. *La Vieille aux loques* 1858
[from *Twelve Etchings from Nature*, also called the "French Set," published 1858]
Etching and drypoint on laid paper
8 ³/₁₆ x 5 ⁷/₈ inches
(20.9 x 15 cm)
L 23, K 21-III
Bequest of Julius Garfinckel
38.29



Δ 9. *La Marchande de Moutarde* 1858 [from *Twelve Etchings from Nature*, also called the "French Set," published 1858]
Etching and drypoint on laid paper
6 ³/₁₆ x 3 ¹/₂ inches
(15.6 x 9 cm)
L 24, K 22-V
Museum Purchase, Mary E. Maxwell Fund 33.12

Ψ 10. Bequest of Julius Garfinckel 38.28 [L 24, K-III]



Δ 11. *The Rag Gatherers* 1858
Etching and drypoint on laid paper
6 ¹/₁₆ x 3 ¹/₂ inches
(15.4 x 9 cm)
L 25, K 23-V
Bequest of Frank B. Bristow
68.26.758

Ψ 12. Museum Purchase, Mary E. Maxwell Fund 27.18 [on wove paper]

Ψ 13. Bequest of Julius Garfinckel 38.35 [on laid paper]



Δ 14. *Title to Twelve Etchings From Nature or the "French Set"* 1858
Etching and drypoint on laid paper
4 ⁷/₁₆ x 5 ¹³/₁₆ inches
(11 x 14.5 cm)
L 28, K 25
Museum Purchase, Mary E. Maxwell Fund 49.55

Ψ 15. Bequest of Julius Garfinckel 38.19 [blue fibered wove paper]



Δ 16. *The Wine Glass* 1858
Etching on laid paper
3 ⁵/₁₆ x 2 ³/₁₆ inches
(8.5 x 5.6 cm)
L 30, K 27
Bequest of Frank B. Bristow
68.26.762



Δ 17. *Annie, Seated* 1858
Etching and drypoint on laid paper
5 ³/₁₆ x 3 ¹³/₁₆ inches
(13.2 x 9.7 cm)
L 32, K 30-II
Bequest of Julius Garfinckel
38.25

Ψ 18. Bequest of Frank B. Bristow 68.26.760 [on laid paper]



Δ 19. *Reading by Lamplight* 1858
Etching and drypoint on laid paper
4 ¹¹/₁₆ x 6 ¹⁵/₁₆ inches
(11.9 x 17.7 cm)
L 33, K 32-II
Bequest of Julius Garfinckel
38.36

Ω Δ 20. *The Music Room* 1858
Etching and drypoint on Japanese tissue
5 ⁵/₈ x 8 ³/₈ inches
(14.4 x 21.3 cm)
L 34, K 33-II
Museum Purchase, Mary E. Maxwell Fund 30.37



- Δ 21. *Seymour Standing Under a Tree* 1859
Etching and drypoint on wove paper
5 1/4 x 3 7/8 inches
(13.3 x 9.9 cm)
L 35, K 31-II
Bequest of Mary E. Maxwell
49.54



- Δ 22. *Nursemaid and Child* 1859
Etching and drypoint on laid paper
3 7/8 x 5 3/16 inches
(9.9 x 13.2 cm)
L 40, K 37-II
Bequest of Julius Garfinckel
38.32



- Δ 23. *Thames Warehouses* 1859
[from *Sixteen Etchings on the Thames and Other Subjects*, also called the "Thames Set," published 1871]
Etching and drypoint on laid paper
3 1/16 x 8 inches (7.9 x 20.4 cm)
L 41, K 38-II
Gift of Mrs. Josephine Boardman Crane 54.20



24. *Thames Police* 1859 [from *Sixteen Etchings on the Thames and Other Subjects*, also called the "Thames Set," published 1871]
Etching and drypoint on wove paper
6 x 8 3/4 inches (15.2 x 22.2 cm)
L 47, K 44-II
Bequest of Julius Garfinckel
38.39



25. *Longshoremen* 1859
Etching on laid paper
6 x 8 7/8 inches (15.1 x 22.6 cm)
L 48, K 45-only state
Bequest of Julius Garfinckel
38.31

- Ω Δ 26. *Billingsgate* 1859
Etching and drypoint on laid paper
5 15/16 x 8 3/4 inches
(15.1 x 22.4 cm)
L 50, K 47-VII
Bequest of Frank B. Bristow
68.26.853

- Ψ 27. Bequest of Julius Garfinckel 38.18 [on laid paper]



- Δ 28. *Soupe à trois sous* 1859
Etching and drypoint on laid paper
6 x 8 15/16 inches
(15.4 x 22.7 cm)
L 52, K 49
Bequest of Frank B. Bristow
68.26.759

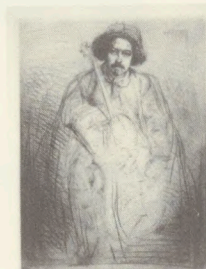
- Ψ 29. Bequest of Julius Garfinckel 38.38 [on laid paper]



30. *Bibi Valentin* 1859
Etching and drypoint on laid paper
5 7/8 x 8 7/8 inches
(14.9 x 22.7 cm)
L 53, K 50-II
Bequest of Julius Garfinckel
38.42



- Δ 31. *Bibi Lalouette* 1859
Etching and drypoint on laid paper
8 7/8 x 6 inches (22.7 x 15.4 cm)
L 54, K 51-II
Bequest of Julius Garfinckel
38.17



- Δ 32. *Becquet* 1859 [from *Sixteen Etchings on the Thames and Other Subjects*, also called the "Thames Set," published 1871]
Etching and drypoint on laid paper
10 x 7 1/2 inches (25.4 x 19.1 cm)
L 55, K 52-IV
Bequest of Julius Garfinckel
38.16

Ω Δ 33. *Drouet* 1859

Etching and drypoint on laid paper

8 ¹³/₁₆ x 5 ¹⁵/₁₆ inches
(22.7 x 15.1 cm)

L 58, K 55-II

Bequest of Frank B. Bristow
68.26.856

Ω Δ 34. *Rotherhithe* 1860 [from
*Sixteen Etchings on the Thames
and Other Subjects*, also called
the "Thames Set," published
1871]

Etching and drypoint on laid paper

10 ³/₄ x 7 ¹³/₁₆ inches
(27.4 x 19.9 cm)

L 70, K 66-III

Bequest of Julius Garfinckel
38.37

Δ 35. *The Little Pool* 1861 [from
*Sixteen Etchings on the Thames
and Other Subjects*, also called
the "Thames Set," published
1871]

Etching and drypoint on laid paper

4 x 4 ¹⁵/₁₆ inches
(10.2 x 15.6 cm)

L 75, K 74-VIII

Museum Exchange 52.28

Δ 36. *Jo's Bent Head* 1861

Drypoint on laid paper

8 ¹⁵/₁₆ x 5 ⁷/₈ inches
(22.7 x 15 cm)

L 80, K 78-II

Gift of Mrs. Rudyard Boulton
through the Women's
Committee of the Corcoran
Gallery of Art 56.13

37. *Encamping* 1861

Drypoint on laid paper

11 ¹/₈ x 6 ¹/₄ inches
(28.3 x 15.2 cm)

L 84, K 82, cancelled plate

Bequest of Julius Garfinckel
38.20

Δ 38. *The Forge* 1861 [from

*Sixteen Etchings on the Thames
and Other Subjects*, also called
the "Thames Set," published
1871]

Drypoint with etching on laid paper

7 ¹/₂ x 12 ¹/₄ inches
(19.3 x 32.1 cm)

L 91, K 68-IV

Bequest of Frank B. Bristow
68.26.854

Ψ 39. Bequest of Julius
Garfinckel 38.22 [on laid
paper]

Δ 40. *Florence Leyland* 1873

Drypoint on laid paper

8 ¹/₄ x 5 ¹⁵/₁₆ inches
(21 x 15.1 cm)

L 114, K 110-IX

Bequest of Julius Garfinckel
38.27

Δ 41. *Free Trade Wharf* c. 1877

Etching and drypoint on laid paper

3 ⁷/₈ x 7 ³/₈ inches
(9.9 x 18.3 cm)

L 166, K 163-V

Bequest of Julius Garfinckel
38.23

Δ 42. *The Tiny Pool* 1879

Etching and drypoint on laid paper

3 ¹⁵/₁₆ x 2 ⁵/₈ inches
(10 x 6.7 cm)

L 174, K 173-III

Bequest of Frank B. Bristow
68.26.761

43. *The "Adam and Eve," Old
Chelsea* 1879

Etching on laid paper

6 ¹⁵/₁₆ x 11 ¹³/₁₆ inches
(17.7 x 30 cm)

L 176, K 175 II

Gift of Mrs. Josephine
Boardman Crane 54.19

Δ Ψ 44. Bequest of Julius
Garfinckel 38.14 [on laid
paper]

Ω Δ 45. *The Little Putney No. 1* 1879
Etching and drypoint on laid
paper
5 1/8 x 8 1/8 inches
(13 x 20.6 cm)
L 177, K 179-II
Bequest of Julius Garfinckel
38.30



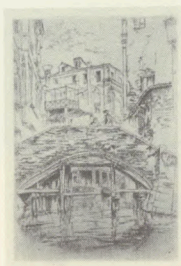
Δ 46. *Hurlingham* 1879
Etching and drypoint on laid
paper
5 3/8 x 7 15/16 inches
(14.8 x 20.3 cm)
L 183, K 181-III
Bequest of Frank B. Bristow
68.26.756

Ψ 47. Bequest of Julius
Garfinckel 38.26 [on laid paper]

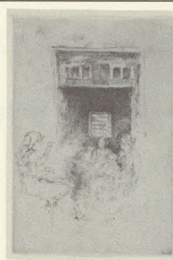


48. *The Traghetto No. 2* 1879-1880
[from *Venice, A Series of Twelve
Etchings*, also called the "First
Venice Set," published 1880 and
1892]
Etching and drypoint on laid
paper
9 1/4 x 11 7/8 inches
(23.5 x 30.3 cm)
L 187, K 191-V
Bequest of Julius Garfinckel
38.40

Ω Δ 49. *Piazzetta* 1879 - 1880 [from
*Venice, A Series of Twelve
Etchings*, also called the "First
Venice Set," published 1880 and
1892]
Etching on laid paper
10 3/8 x 7 1/4 inches
(26.4 x 18.2 cm)
L 211, K 189-III
Bequest of Julius Garfinckel
38.33

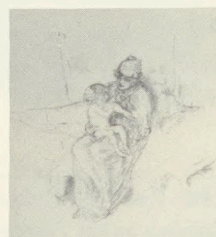


Δ 50. *Ponte del Piovan* 1879-1880
[from *Venice, A Set of Twenty-Six
Etchings*, also called the "Second
Venice Set," published 1886]
Etching on laid paper
8 7/8 x 6 inches (22.5 x 15.2 cm)
L 222, K 209-VI
Bequest of Julius Garfinckel
38.34

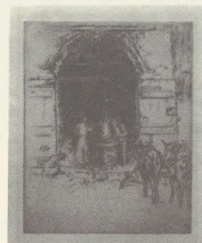


Δ 51. *Bead-Stringers* 1879-1880
Etching on laid paper
9 x 5 15/16 inches
(22.9 x 15.2 cm)
L 223, K 198-IV
Bequest of Julius Garfinckel
38.15

Ω Δ 52. *The Dancing Girl* 1890
Transfer lithograph on wove
paper
7 1/4 x 5 7/8 inches
(18.5 x 15 cm)
LM 45
Museum Purchase, Mary E.
Maxwell Fund 49.39

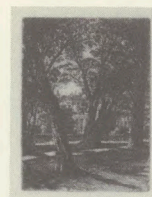


Δ 53. *Mother and Child (No. 1)*
1890-1895
Transfer lithograph on laid
paper
7 1/4 x 7 9/16 inches
(18.5 x 19.3 cm)
L.M. 119
Bequest of Frank B. Bristow
68.26.757



Δ 54. *The Flaming Forge, Ajaccio*
1901
Etching and drypoint on laid
paper
7 1/2 x 5 15/16 inches
(19.1 x 15.1 cm)
L 449, K-not listed
Bequest of Julius Garfinckel
38.21

Etchings and Drypoints by Francis Seymour Haden



Δ 55. *Kensington Gardens, No. 1
(Small Plate)* 1859
Etching and drypoint on wove
paper
6 5/16 x 4 11/16 inches
(16 x 11.8 cm)
S 15, H 12
Gift of the Honorable William
Hunter 73.114



Δ 56. *Out of Study Window* 1859
Etching and drypoint on laid paper
4 ³/₁₆ x 10 ³/₁₆ inches
(10.8 x 26 cm)
S 17-IV, H18
Gift of the Honorable William Hunter 73.126

Ω Δ 57. *Mytton Hall* 1859
Drypoint on laid paper
4 ¹³/₁₆ x 10 ⁷/₁₆ inches
(12.2 x 26.4 cm)
S 19-II, H14
Gift of the Honorable William Hunter 73.112



Δ 58. *Egham* 1859
Etching and drypoint on laid paper
5 x 8 inches (12.2 x 20.3 cm)
S 20, H 15
Gift of the Honorable William Hunter 73.130



Δ 59. *Egham Lock* 1859 and later
Etching and drypoint on laid paper
5 ⁷/₈ x 8 ⁷/₈ inches
(14.9 x 22.5 cm)
S 21-IV, H 16
Gift of the Honorable William Hunter 73.116



60. *Fulham* 1859 and later
Etching and drypoint on laid paper
4 ³/₈ x 10 ⁷/₈ inches
(11.2 x 27.7 cm)
S 22- VIII, H 19
Gift of the Honorable William Hunter 73.129

Ω Δ 61. *Early Morning, Richmond Park* 1859
Etching and drypoint on laid paper
4 ⁷/₁₆ x 10 ¹³/₁₆ inches
(11.2 x 27.6 cm)
S 25-III, H 22
Gift of the Honorable William Hunter 73. 123

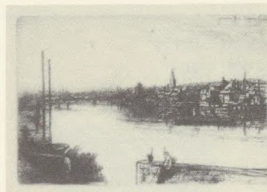


62. *Kidwelly Town* 1859
Etching on laid paper
5 ⁷/₈ x 8 ⁷/₈ inches
(15 x 22.6 cm)
S 26-I, H24
Gift of the Honorable William Hunter 73.113

Ω Δ 63. *Shere Mill Pond, No. II*
1860 and later
Etching and drypoint on wove paper
7 x 13 inches (17.7 x 33.1 cm)
S 37, H 38
Gift of the Honorable William Hunter 73.108



Δ 64. *A Sunset in Ireland* 1863
Etching and drypoint on laid paper
5 ³/₈ x 8 ⁷/₁₆ inches
(13.7 x 21.5 cm)
S 47, H51
Gift of the Honorable William Hunter 73.122



Δ 65. *Battersea Reach* 1863
Etching and drypoint on laid paper
5 ⁷/₈ x 8 ³/₄ inches
(15 x 22.3 cm)
S 48- VII, H 52
Gift of the Honorable William Hunter 73.118

Ω Δ 66. *Whistler's House, Old Chelsea* 1863
Etching and drypoint on laid paper
6 ¹⁵/₁₆ x 13 ¹/₁₆ inches
(17.7 x 33.2 cm)
S 50, H54
Gift of the Honorable William Hunter 73.115



Δ 67. *Thomas Haden of Derby* 1864
Etching and drypoint on laid paper
13 ⁷/₈ x 9 ⁷/₁₆ inches
(35.3 x 24 cm)
S 53-II/III, H58
Gift of the Honorable William Hunter 73.133



68. *Newcastle in Emlyn*
August 17, 1864
Etching with drypoint on laid paper
 $4\frac{7}{16} \times 5\frac{13}{16}$ inches
(11.4 x 14.8 cm)
S 57, H 62
Gift of the Honorable William Hunter 73.127



69. *House of the Smith*
August 17, 1864
Etching on laid paper
 $4\frac{1}{2} \times 5\frac{15}{16}$ inches
(11.4 x 15.1 cm)
S 58, H 63
Gift of the Honorable William Hunter 73.121



70. *Kenarth, South Wales*
August 17, 1864
Etching on laid paper
 $4\frac{7}{16} \times 5\frac{7}{8}$ inches
(11.3 x 14.9 cm)
S 59, H 64
Gift of the Honorable William Hunter 73.109



Δ 71. *Kilgaren Castle*
August 17, 1864
Etching on laid paper
 $4\frac{7}{16} \times 5\frac{7}{8}$ inches
(11.3 x 15 cm)
S 60-I, H 65
Gift of the Honorable William Hunter 73.119



72. *Cardigan Bridge*
August 17, 1864
Etching on laid paper
 $4\frac{7}{16} \times 5\frac{7}{8}$ inches
(11.3 x 15 cm)
S 62, H 67
Gift of the Honorable William Hunter 73.111



Δ 73. *Brentford Ferry* 1864
Etching on laid paper
 $5\frac{7}{16} \times 8\frac{1}{2}$ inches
(13.8 x 21.7 cm)
S 79-I, H 75
Gift of the Honorable William Hunter 73.120



74. *Evening* 1864
Etching and drypoint on laid paper
 $5\frac{15}{16} \times 3\frac{3}{4}$ inches
(15.1 x 9.6 cm)
S 71A-III, H 77
Gift of the Honorable William Hunter 73.117

Ω Δ 75. *The Towing Path* 1864
Drypoint on laid paper
 $5\frac{1}{2} \times 8\frac{3}{8}$ inches
(13.9 x 21.3 cm)
S 72, H 76
Gift of the Honorable William Hunter 73.110



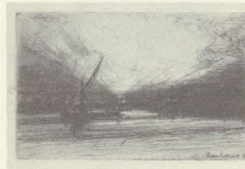
Δ 76. *Shepperton* 1864
Etching on laid paper
 $5\frac{1}{2} \times 4\frac{3}{4}$ inches (14 x 12 cm)
S 74B, H 80
Gift of the Honorable William Hunter 73.131



Δ 77. *Kew Side, a Fragment* 1864
Etching on laid paper
 $5\frac{7}{8} \times 5\frac{11}{16}$ inches
(15 x 14.4 cm)
S 75B, H 82
Gift of the Honorable William Hunter 73.125



78. *Isleworth and Kew Ait* 1864
Etching on laid paper
 $5\frac{3}{8} \times 8\frac{7}{16}$ inches
(13.2 x 21.5 cm)
S 76-I, H 87
Gift of the Honorable William Hunter 73.132



Δ 79. *Sunset on the Thames* 1865 and after
Etching and drypoint on laid paper
 $5\frac{15}{16} \times 8\frac{7}{16}$ inches
(13.5 x 21.4 cm)
S 83-IV, H 93
Gift of the Honorable William Hunter 73.124



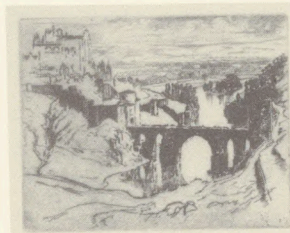
- Δ 80. *Grim Spain* 1877
Etching on wove paper
5 ⁵/₁₆ x 8 ⁷/₈ inches
(15.1 x 22.5 cm)
S 173-I, H 186
Museum Acquisition x.135

Etchings, Drypoints and Lithographs by Joseph Pennell

- Ω Δ 81. *Palazzo del Comune, Pistoia*
1883
Etching and drypoint on wove
paper
9 ¹/₂ x 8 ³/₄ inches
(24.2 x 22.4 cm)
W_b 76
Museum Purchase, Mary E.
Maxwell Fund 27.33

- Ω Δ 82. *St. Paul's* 1894 [number 3
in the "Easter Set," published
1894, London]
Aquatint and etching in brown
ink on laid paper
6 ⁷/₈ x 9 ³/₄ inches
(17.4 x 24.7 cm)
W_b 220
Gift of Mrs. R.D. Young, Jr.
1978.123

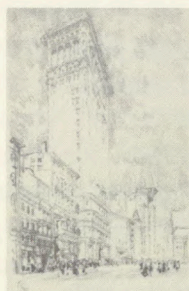
- Ω Δ 83. *House Where Whistler Died*
1904
Etching on laid paper
8 ¹/₂ x 11 inches
(21.6 x 27.9 cm)
W_b 308
Museum Purchase, Mary E.
Maxwell Fund 27.34



- Δ 84. *St. Martin's Bridge, Toledo*
1904
Etching and drypoint on laid
paper
7 ⁷/₈ x 10 inches (20 x 25.4 cm)
W_b 312
Museum Purchase, Mary E.
Maxwell Fund 27.35

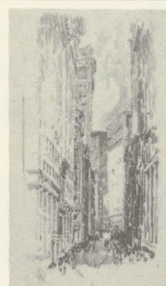


85. *The Times Building* 1904
[number 12 in the "Iconophiles
Set"]
Transfer lithograph on wove
paper
9 x 5 ³/₄ inches (22.5 x 15 cm)
W_a 145
Bequest of Frank B. Bristow
68.26.511

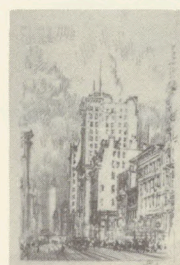


- Δ 86. *Flatiron Building* 1904
[number 9 in the "Iconophiles
Set"]
Lithograph on laid paper
9 ³/₄ x 6 ¹/₄ inches
(24.9 x 16)
W_a 152
Bequest of Frank B. Bristow
68.26.509

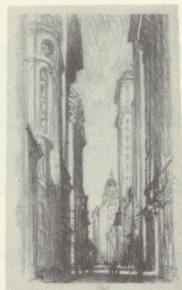
- Ω Δ 87. *Union Square* 1904
[number 10 in the "Iconophiles
Set"]
Transfer lithograph on laid
paper
10 ³/₄ x 6 inches
(27.5 x 15.2 cm)
W_a 154
Bequest of Frank B. Bristow
68.26.507



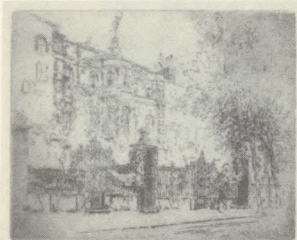
88. *William Street* 1904 [number 7
in the "Iconophiles Set"]
Lithograph on laid paper
9 ⁷/₈ x 5 ¹/₈ inches
(25 x 13.1 cm)
W_a 155
Bequest of Frank B. Bristow
68.26.508



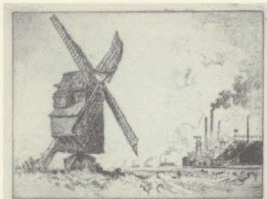
89. *Broadway Above Twenty-Third
Street* 1905 [number 11 in the
"Iconophiles Set"]
Lithograph on laid paper
9 x 6 ¹/₄ inches (23 x 15.4 cm)
W_a 156
Bequest of Frank B. Bristow
68.26.506



90. *Nassau Street* 1904 [number 5 in the "Iconophiles Set"]
Transfer lithograph on wove paper
10 ³/₄ x 6 ¹/₈ inches
(27.3 x 16 cm)
W_a 158
Bequest of Frank B. Bristow
68.26.510



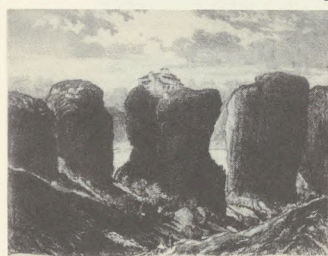
Δ 91. *Rossetti's House [London]* 1906
Etching on laid paper
8 ¹/₂ x 10 ¹/₂ inches
(21.6 x 26.7 cm)
W_b 438
Museum Purchase, Mary E. Maxwell Fund 27.36



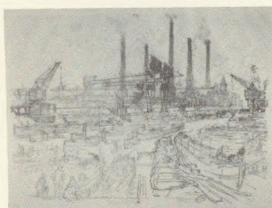
Δ 92. *Old and New Mills, Valenciennes* 1910
Etching on wove paper
9 ¹/₄ x 12 ³/₈ inches
(23.6 x 31.4 cm)
W_b 602
Bequest of Frank B. Bristow
68.26.518



93. *Arco-Corinth, from Corinth* 1913
Etching on laid paper
10 ³/₈ x 14 ¹⁵/₁₆ inches
(26.6 x 38 cm)
W_b 663
Bequest of Frank B. Bristow
68.26.516

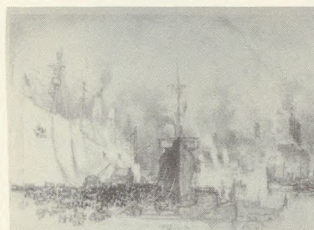


Δ 94. *The Cliffs of the Trinity* 1913
Transfer lithograph on laid paper
16 ¹³/₁₆ x 21 ³/₄ inches
(42.8 x 55.2 cm)
W_a 354
Bequest of Frank B. Bristow
68.26.505

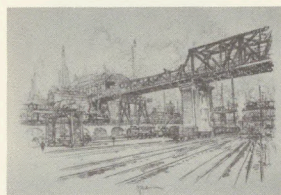


95. *Power House, Berlin* 1914
Transfer lithograph on wove paper
15 ⁷/₈ x 21 ¹/₄ inches
(40.4 x 53.8 cm)
W_a 387
Bequest of Frank B. Bristow
68.26.512

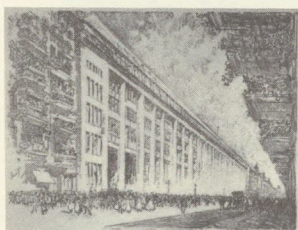
Ω Δ 96. *Anaconda, Montana* 1915
Transfer lithograph on laid paper
15 ¹⁵/₁₆ x 20 ¹³/₁₆ inches
(40.4 x 42.9 cm)
W_a 408
Bequest of Frank B. Bristow
68.26.517



Δ 97. *The Transports* 1917
Transfer lithograph on laid paper
13 ¹¹/₁₆ x 19 ³/₄ inches
(34.7 x 50.2 cm)
W_a 495
Bequest of Frank B. Bristow
68.26.513



98. *Gleisdreieck* 1921
Lithograph on wove paper
14 x 21 ³/₁₆ inches
(35.6 x 53.9 cm)
W_a 612
Bequest of Frank B. Bristow
68.26.514



Δ 99. *Mid-Day, General Electric Works, Berlin* 1921
Lithograph on wove paper
14 ⁵/₈ x 19 ¹/₂ inches
(37.3 x 48.9 cm)
W_a 617
Bequest of Frank B. Bristow
68.26.515

Acknowledgments

This exhibition and catalogue would not have been possible without a grant from the National Endowment for the Arts and the support and cooperation of numerous individuals. Martha Pennigar, Curatorial Assistant in 1977, did basic research on the Corcoran's collection of prints for the exhibition **American Lithographs from the Collection, 1819-1974**, which included prints by Whistler and Pennell. Joanna Degillio Katrin, Curatorial Intern in 1981, researched and organized the 1982 exhibition of thirty-four etchings from the collection, **Whistler's World: The Master's Etchings**. The work of these former colleagues has been of value in preparing for the present exhibition and the accompanying publication.

This show originated a number of years ago through the interest of Edward J. Nygren, Curator of Collections from 1976 to 1988, and John Klein, a graduate student who in 1979 wrote an essay (unpublished) relating Whistler and Haden through their graphic work. The hope for an exhibition of prints by Whistler and Haden was never realized. With Dr. Nygren's support, however, a grant from the Endowment was received that made possible this exhibition, including the work of Joseph Pennell along with that of the original two printmakers.

Further acknowledgment and sincere thanks are due to Emily J. Nash, Curatorial Intern in 1989, who researched and wrote the chronology of the three artists. Emily's hard work contributed a great deal to the usefulness of this publication.

Members of the Corcoran's staff contributed immensely to the preparation and presentation of this exhibition. I wish to thank Ken Ashton, Museum Technician for Works of Art on Paper; Cindy Rom, Registrar; William Bodine, Assistant Director for Curatorial Affairs; Brigitte Savage, former Director of Membership; Judy Heisley, Public Affairs and Marketing Assistant; Lisa Luedtke, Registration Assistant; and Lynn Kellmanson, Curatorial Intern in 1990.

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A final heartfelt thank you goes, as always, to my husband, Robert, for his endless help, tolerance, and support.

Linda Crocker Simmons
Associate Curator of Collections
Prints and Drawings

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